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# *The MCA Advisory*

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*The Newsletter of Medal Collectors of America*

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## **Board Members**

John W. Adams, President  
John Sallay, Vice President, [jsallay@comcast.net](mailto:jsallay@comcast.net)  
Barry D. Tayman, Treasurer  
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David Menchell, [dmenchell@aol.com](mailto:dmenchell@aol.com)  
Scott Miller, [wheatabix@comcast.net](mailto:wheatabix@comcast.net)  
Ira Rezak, [ira.rezak@med.va.gov](mailto:ira.rezak@med.va.gov)  
Donald Scarinci, [dscarinci1@aol.com](mailto:dscarinci1@aol.com)  
Michael Turrini, [emperori@juno.com](mailto:emperori@juno.com)  
Benjamin Weiss, Webmaster

## **John W. Adams, Editor**

99 High Street, 11<sup>th</sup> floor  
Boston, MA 02110  
[john.adams@canaccordadams.com](mailto:john.adams@canaccordadams.com)

## **Barry Tayman, Treasurer**

3115 Nestling Pine Court  
Ellicott City, MD 21042  
[bdtayman@verizon.net](mailto:bdtayman@verizon.net)

## **Benjamin Weiss, Webmaster**

[benweiss.org@comcast.net](mailto:benweiss.org@comcast.net)

**Website:** [medalcollectors.org](http://medalcollectors.org)

**Editor of Collectors' Guide, Dick Johnson**  
([dick.johnson@snet.net](mailto:dick.johnson@snet.net))

**Dues:** \$20.00/Year \$35.00/2 years

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© 2009 (by D. Wayne Johnson) 13

[Note: This short article is truly a piece de résistance, such that we have saved it until last.—Ed]

## **MCA Calendar**

January 7-11 <sup>th</sup>	New York International
January 10 <sup>th</sup>	MCA Meeting at NYI
January 12 <sup>th</sup>	Stacks' Peace Medal Sale

**What's New on Our Website!**

**CHECK OUT OUR WEBSITE EVERY MONTH**



## From the Editor

Our project to conduct oral interviews will soon go live. The first to be posted on our web site will be an extensive interview of Alan Stahl conducted by Dick Johnson. Between a renowned subject and a renowned interviewer, there will be much grist here for a medal collector's mill. Also coming is an interview of ye editor conducted by John Sallay. And stay tuned: an interview of Eric Newman has been agreed to but not yet scheduled.

There is no lead article in this issue but, thanks to Dick Johnson, Katie Jaeger, Tony Lopez and others there is a rich feast of lively correspondence to ponder. Do ponder and let us know what you think.

Warm Seasons Greetings from the entire MCA "Hierarchy" (see page 1)

## Letters to the Editor

Wayne...I use to have Dick Johnson's e-mail address, but when I lost my old desk top two months ago, I lost all addresses as they were not backed up. Everything else was ok as I back up to a remote DH each month. Have a new HP quad Vista desktop now.

Last week Mutt & Jeff (Myself & Steve Schor) went to the local flea market again. The summers in Florida are too hot, so we skip the weekly trips until mid-October each year.

Two weeks ago I picked up an interesting French Medal. Except to see that another one sold recently on French eBay at EU25, cannot find anything on it.

This week I purchased another medal. Based on the inscriptions, it was made by Medallie Art Co. N.Y.

Would you forward this email to Dick, as he may know more about it.

I've added both of them to my web-site.  
[www.dewardt.net/uno-3.html](http://www.dewardt.net/uno-3.html)

Thanks

Roger deWardt Lane  
AKA TheDimeMan

Roger,

You have captured an interesting Florida medal. Congratulations. The Florida World's Fair Medal, 1963 was indeed struck by Medallie Art Company, I cataloged it as **63-89** for the company records.

The obverse, bearing the globe, was designed by **John B. Peterkin** and modeled by **Anthony de Francisci** (recognize that name?). This was the official medallie design for the 1963-64 World's Fair. In addition to the official medal this obverse was used on several other Fair medals including the states of Florida (the medal you have), Oklahoma, Kentucky, and Georgia as well as Equitable Life Insurance Company and the Gas Pavilion at the Fair. Interestingly a smaller size of the official medal was issued in a titanium zinc alloy).

The reverse, bearing the Florida seal, was modeled by **Joseph Di Lorenzo** (1920-2001), a very productive medallie sculptor. He was one of the Closter New Jersey group of medalists who we hope to feature in an exhibit of his work soon at Closter's Belskie Museum (where I am curator of medals). When he left New Jersey he retired to Florida, and settled in Fort Lauderdale.

The client for your medal was the Florida World's Fair Authority, Inc., located in Palm Beach. I made a note when I cataloged this medal that it has a special edgelettering. You will have to tell me what it says on the edge of your medal.

Good to hear from you again, Roger.

Dick Johnson

Hi Bob [Fritsch],

I'm a new member of the Medal Collectors of America and I need some help on a couple of items whose images I have attached. I picked you because I know you and it also gives me an opportunity to say Hi.

The first is an art medal that was awarded to a former governor of Oregon, General Charles H Martin by the Portland Realty Board in January of 1940 as engraved on the reverse. The model was designed by Avard Fairbanks in 1930 and struck by Medallic Art Co. I did find out that he is a very famous sculptor though I was not able to find out info on his medals or value of such. The medal is 88 mm's in height by 62 mm's wide and is struck in silver. A really nice medal as you will see.

The second is a 33mm bronze medal of Charles XI of Sweden, the medalist is a J.C.H. of which I can make out on the enclosed card John C. Hei...and that's about it; poor penmanship loses the rest of the name. This medal is owned by Jerry Bobbe along with another of George II of England; same size and same engraver. I only have the image of the Charles XI to give to you.

Any help or suggestions would be greatly appreciated, there is no big hurry.

Thanks in advance,

Larry

Larry Gaye  
[light.man@verizon.net](mailto:light.man@verizon.net)  
503 579 6416

Bob Fritsch:

Please pass this on to your correspondent **Larry Gaye**. And perhaps **John Adams** would like to publish this answer in *The MCA Advisor*. I will leave to others to comment on the Swedish medal, I would like to comment on the Fairbanks plaquette.

Larry, the title of the plaquette you have is "Crusader Plaquette." It was indeed created by **Avard Tennyson Fairbanks** (1897-1987) and first struck by in 1930 by Medallic Art Company where it is cataloged as **30-43**. We don't know why Fairbanks created this piece. He was the client for whom Medallic Art made these pieces.

The design is exceptional. The texture of the armorial mail is absolutely stunning. It is in contrast to the smooth helmet, the smooth skin on the face, and the smoothness of undergarment. Each of the chain links is formed by hand in the model. An easier way would have been to make a punch and move this around for each link. Instead Fairbanks took the time to model each link separately for an overall stunning design.

The plaquette was somewhat of a stock medal at Medallic Art where it could have been ordered by anyone. Since your piece is silver we can place a high degree of certainty it was struck in 1940 (date inscribed) since it would not have been struck in advance and stocked for future sales. While silver was only \$1.87 an ounce at that time, money was tight in the depression years and silver items generally were not stockpiled.

Medallic Art did not employ a hand engraver at that time (1940) to engrave the inscription on the reverse. They would have contracted the engraving to one of three or four engravers in the New York City area (all located in lower Manhattan), or, MAco could have struck the plaquette and sent it to the client who could have had a local engraver prepare the inscription. I suspect the former because of the high quality of the engraved inscription.

The years have taken their toll on the condition of the lettering on the reverse, however. You will note that the black color is missing from the "or" in "Portland" and portions of several other letters. I would like to comment on the technology of coloring inscribed lettering.

This is called **fill-in** and there are four methods of applying a color to inscribed medals. This is done to give the lettering a contrast. Otherwise the engraved portion would be the same color--silver--as the base metal. By applying a fill-in, the lettering is emphasized for greater readability.

As might be expected, the fill-in can be done with enamel, either **enamel paint** or by **Champleve** -- a process of placing colored glass beads in the engraved channels and then the medal is heated until the glass melts. Or it can be done by **lacquer stick** where the medal is heated and the lacquer stick is rubbed over the engraving until the lacquer melts and drips down into the engraved channels. Any excess is wiped off.

To reveal the fourth method I will be chastized (and expelled from my ersatz membership in the Union of American Engravers) for revealing this secret of the engravers' craft. The simplest way is called **monogram fill** and it is accomplished with a child's crayon. Pick up a black crayon and rub it over the engraving. It fills in the channels. Excess is wiped off. Now don't tell anyone I told you, please.

You could, of course, pick any color crayon. Likewise lacquer sticks come in a half dozen different colors (but I have only seen black and red used on medals). Enamel beads come in over a hundred different colors plus white and black.

All four types of fill-in can be done to an existing lacquered medal. Or, it can be done before the lacquer is applied. Most fill-in stays in place but if a sharp object is dropped or applied to the lettering it can be chipped out, removed, or simply worn away, as in the medal you have at hand, Larry. It is easy to replace the black fill-in by any one of the four methods I described.

Respectfully,

Dick Johnson

*Author, Editor, Senior Consultant*  
139 Thompson Drive  
Torrington, CT 06790  
(860) 482-1103

Dear John,

It has been some time since we communicated about peace medals. This email is about a puzzle which you or MCA members may have an answer. I have run onto several cased sets of US Mint military medals in red morocco cases of which I attach pictures of the Howard medal. Does anyone know for what purpose these were created? One guess was that they might be a US Mint production for the 1876 Centennial. Joe Levine recalls having several of these sets many years ago but has seen nothing since.

Best regards,

Rod Blackburn  
Kinderhook NY

Good morning, Rod - GREAT to hear from you. Do you have an image of the medal out of the box? It looks crude in your photo but it may just be that this particular specimen suffered abuse.

Send me your current physical address and I will send you a recent edition of The Advisory which contains an excellent article on the family and the medal. It and your boxed piece makes me think that the sets were made for a Howard family reunion, but then they would have gotten the spelling of the hero's name right. What other military medals have you seen so boxed? It is a nice mystery but give me more clues.

My best,

John Adams

John,

Thank you for the quick reply. The other cased medals are: US Mint military medals for: Howard, de Fleury, Truxton, Z. Taylor, Peace medals for Fillmore, Arthur, 19<sup>th</sup> century US Mint bronze patina copper. Each is in a similar case (larger size for the Taylor) , two medals to a case, with photo of subject, ID. While all are in an early untouched condition, some have developed some corrosion spots for sitting all these years in the case, likely subject to various humidity levels. Also boxes are in various states (some missing some red leather, one missing the box but has the picture and ID and two medals. I attach a higher resolution image of the de Fleury medal. They are certainly a puzzle but of the same manufacture and time so likely the whole set of military and presidential medals were once available for some purpose. But clearly few sets were made or we would have heard about them before now.

Thanks for your interest.

Rod Blackburn

[Surely our members will have insights that I can relay to Rod.—Ed.]



John:

Denis Boyce had a question regarding Art Institutions awarding gold medals; the only one that came to mind is in his own backyard, Philadelphia. The Pennsylvania Academy of the Fine Arts (PAFA) awarded the Jennie Sesnan Medal (Gold Medal) from 1902 to



1968. Now there may be some discussion as to the Art Institution moniker, but I thought Denis should be aware of what's close at home.

Anyway back to the medal, H. Lyman Sayen (1875-1918) executed the medal in 1902. It was a prize medal endowed by the painter Elizabeth W. Roberts in 1902, to be given to the best landscape painting shown in each year's annual exhibition at PAFA.

The U.S. Mint did the production of the medal, according to PAFA archivist Cheryl Leibold and I found the medal to be 14kt. solid gold with a weight of 50 grams or 1.763698 ounces.

Hope this helps Denis in his quest.

All the best,

Rich Jewell

Hi Tony [Lopez],

Were you planning to compile a book on the 100 Greatest Medals or the 100 Greatest US medals?

If the latter, I suggest, in addition to those in Jaeger and Bowers, the following:

Benjamin Franklin Sanson medal  
[http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/REICH-BENJAMIN%20FRANKLIN%20\(SANSOM%20MEDAL\)-BW188%20HIGH.htm](http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/REICH-BENJAMIN%20FRANKLIN%20(SANSOM%20MEDAL)-BW188%20HIGH.htm)

Sanson's Presidency Relinquished medal

<http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/REICH-PRESIDENCY%20RELINQUISHED-BW418%20HIGH.htm>

Some more of the Furst Naval medals  
More of the C.C. Wright medals, including the Battle of Buena Vista

<http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/WRIGHT/BATTLE%20OF%20BUENA%20VISTA-BW285%20HIGH.htm>

Another C.C. Wright Facsimile  
Signatories of the Declaration of Independence  
<http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/WRIGHT/DECLARATION%20OF>

[%20INDEPENDENCE-SIGNATORIES-BW382%20HIGH.htm](http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/WRIGHT/HENRY%20CLAY-BW282%20HIGH.htm)

Wright's Henry Clay

<http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/WRIGHT/HENRY%20CLAY-BW282%20HIGH.htm>

Almost anything by C.C. Wright deserves consideration for inclusion.

Also the Alaska Arctic Exploration medal comes to mind.

<http://www.historicalartmedals.com/MEDAL%20WEB%20ENTRIES/USA/ALASKA%20ARCTIC%20EXPLORATION-BW312%20HIGH.htm>

I would be happy to serve on a committee with you that goes over suggestions of medals to be included.

Best wishes,

Ben

Ben Weiss

[www.historicalartmedals.com](http://www.historicalartmedals.com)

Webmaster, Medal Collectors of America

Ben,

No, I am not writing a book! Just compiling a list for the greater good of the MCA. John's intro in the advisory was a little tongue in cheek, though I have agreed to come up with a list if enough give me their input.

Would it be possible to put in a link to my e-mail on the web site asking for member input? Please use my other e-mail address of [tonycharl@comcast.net](mailto:tonycharl@comcast.net).

Thank you for your input. Could you rank your selections for me?

Best,

Tony Lopez

Hi Tony,

Thanks for your quick response. I will put an announcement with a link to your email address on the MCA website as you requested.

If you wish you can send me the announcement you wish to put on the site. Is it just for US medals, or all medals?

As far as ranking the ones I suggested, it would be better if I waited to see the whole list before I ranked them. I did not include those already in the Jaeger Bowers book, as you certainly were planning to do with your list.

This would make an important addition to the field...one that, as you suggested, concentrates just on medals.

Best wishes,

Ben

Ben,

I am copying John and Barry on this e-mail for their input on which types of medals should be included in an MCA Top 100.

As to the medals to be included in the "MCA Top 100" my feeling is to simply leave it open, or maybe limit it to categories like Indian peace medals, Betts medals, Art medals, US Mint medals, Washington medals, etc. The only problem with this is these categories are sometimes missing important medals, such as the American Colonial medals not included in Betts. Also limiting this to US medals would exclude important Betts medals, and French and British Indian Peace medals. There are also some new discoveries being made, which to me would alter the Bowers/Jaeger list. (The Teenchaka Victoria Treaty 7 IPM and gold Felicitas Domus Augustae would be high on my list!)

Not intending to reinvent the wheel, perhaps we could include those medals in the current Bowers/Jaeger "100 Greatest American" as automatic nominees, but not be stuck with the rankings. If we made a master list of maybe 200 nominees, we could put it on the website, and in the Advisory, and have members submit the list with their rankings

from 1-100. Perhaps ultimately we could put the list and pictures online. I have some limited html skills, enough to help out. I think we need to keep the MCA in the Top 100 title so as to differentiate our list.

Let me know your thoughts.

Best,

Tony

## Sons of Liberty

Hi all:

Ned Eisenhuth, a high school teacher from Minersville, PA has contacted me because his students have been talking about the Sons of Liberty and in particular, the membership medal made by Paul Revere, and they wanted to know more about it. He says there is a contemporary description of this medal, but that no specimens have survived.

I surfed the web and found a few mentions from McHistory sites, and one supplier, "G.Gedney Godwin, the Sutler of Mt. Misery," who sells repros. His design, below, was "taken from a description by Bell Moses."



I found a mention on Google Books, in *Paul Revere's Ride* by David Hackett Fisher as follows:

In the summer of 1765, Paul Revere joined a new association that called itself the Sons of Liberty. In the manner of Freemasonry, its members exchanged cryptic signs and passwords, and wore special insignia



that might have been made by Paul Revere—a silver medal with a Liberty Tree and the words "Sons of Liberty" engraved on its face.

That sentence has a reference to footnote 47, but unfortunately, Google won't let me see that. Do any of you own that book?

I do have David Hackett Fischer's *Liberty and Freedom, A Visual History of America's Founding Ideas*, where he devotes an entire chapter to the Liberty Tree, a second to the Liberty Cap, and a third to the Liberty Pole. But dang him, he does not mention this medal!

I asked my friend Kay Freeman who has researched American silver and silversmiths for many years, and she had never heard of it, nor could she turn up any texts or writings by Bell Moses. I'm certain that if such a medal existed, it would be famous in numismatic annals. I've searched Bass Numlit and the ANS Catalog, and find no articles. Has this ever been covered in *MCA Advisory* or *Colonial Newsletter*?

Katie Jaeger

Dear Katie,

This is a good Anne Bentley question too--herewith forwarded. Did you check Lossing's *Field Book of the Revolution*? Scads of icons in there.

Dave Bowers

Dear Katie:

Thanksgiving greetings from the banks of the mighty Kalamazoo! Both bird and ham in the oven--we believe in tradition and diversity of repast here in Southwestern Michigan. And much to be thankful for this day, for I am feeling better than I have felt since this summer--all but pain-free--remission seems a target that is well within sight!

Fascinating stuff, this. I do have a copy of David Hackett Fischer's *Paul Revere's Ride*, and find that the quoted section comes from page 22 of the main text. Footnote 47 follows, verbatim:

"This group began as the Secret Nine or the Loyal Nine, Boston artisans and shopkeepers. See Edmund S. and Helen M. Morgan, *Stamp Act Crisis; Prologue to Revolution* (Chapel Hill, 1953), 121-22; George P. Anderson, "A Note on Ebenezer MacKintosh," *CSM* 26 (1927): 348-61; the leading study is Pauline Maier, *From Resistance to Revolution: Colonial Radicals and the Development of American Opposition to Britain, 1765-1776* (New York, 1972)."

Unfortunately, I have none of these sources in my personal library. I am not sure what CSM refers to--Fischer does not include it among his list of abbreviations. It was probably an historical journal of the early 20th century, (Something Studies of Massachusetts?) but even this old American history Ph.D. does not recognize it!

Hope this helps!

Best,

Joel Orosz

Dear All,

CSM = Colonial Society of Massachusetts. I have read that George P. Anderson citation as well as Benson Lossing at Google books online. There is no mention of Sons of Liberty medal. Writing about engravers at the time, Lossing names 4: Paul Revere, Nathaniel Hurd, Amos Dolittle in New Haven, and a Smithers in Philadelphia.

The ONLY place the SoL medal is described is written by BELLE Moses in Paul Revere, *TORCHBEARER OF REVOLUTION*, Appleton, 1916. She writes, p. 27, "each member wore suspended round his neck a medal on one side of which was engraved a

stalwart arm grasping in its hand a pole surmounted with a cap of liberty and surrounded by the words 'Sons of Liberty'; on the other side was a picture of the Liberty Tree under which their first meetings were held. There was only one man in Boston who could make those medals and that man was Paul Revere..."

Belle Moses was an author, born in Georgia, March 1871. She was alive and writing in NYC until the 1930's. She never married. You can find her other books online. Her brother was Montrose Jonas Moses (Sept. 2, 1879, NY - March 29, 1934 NY). He was a critic and author. Belle Moses parents were Montefiore J. Moses (born SC) and Rosa Jonas Moses (born Ohio).

Belle Moses must have made up the story of the SoL medal? She was writing at a time of the Colonial Revival and WWI patriotism. Hers was certainly not a contemporary account!

Best to everyone,

Kay O. Freeman

Thanks, Kay.

Although Paul Revere had many attributes and turned out many things (cf. Clarence Brigham), being a medalist does not seem to have been one of his accomplishments. From time to time the 1787 Columbia and Washington medal has been attributed to him by casual observers (and he did dress the edge of the medal in the Massachusetts Historical Society), there is no evidence he made it; and, most medal historians think that he did not.

There were more engravers in America than Lossing mentions--as a casual reading of texts on colonial paper money and coinage will quickly reveal.

Dave Bowers

## Another Corded Comitia Medal

(by Tony Lopez)

Hello John,

I opened a package I received in the mail about an hour ago. Lo and behold, contained therein was a Daniel Morgan Comitia Americana medal, with a "corded border" matching that of the one shown on the Libertas Americana medal belonging to Dennis Tarrant shown in the MCA Advisory, and referred to in *Comitia Americana*. The medal is 56.3 mm in diameter, and weighs 54.8 grams/846 grains.

It is absolutely a cast, likely copper bronze, and is heavily silver plated, with some of the plating peeling off.

Strange that this medal is Dupré's other masterpiece.

Best,

Tony Lopez

[See photos next 2 pages.—Ed.]







## *Cliché versus Uniface Medal— What's the Difference?*

© 2009 By D. WAYNE JOHNSON

IN the last issue of this publication a Canadian correspondent asked about a medal he owns that has no design on the reverse. He had been told it was a cliché. He just considered it a uniface medal.

Our Canadian friend is correct. His informant did not correctly understand the true meaning of cliché. Certainly it has design on only one side, but it is made in a special way and for a specific purpose.

**Clichés** are made with two thin blanks struck in a press at the same time with a mated pair of dies. The original purpose was to make these as a first strike to give to the artist for his initial examination, a pair of *proof impressions* for the artist's approval.

These initial strikes became desirable items, however, that museums requested them for the distinct purpose of being able to display the two designs side-by-side, both obverse and reverse next to each other. Actually clichés could be struck at any time the dies were still correctly positioned in the press, not just initially.

When properly made true clichés will exhibit *suction marks* or *ghosting* on the two *interface surfaces* of the blanks. The strongest device—usually with the highest point of the design—will form a sunken area on the back side of the blank where metal is drawn from the mass of the blank to fill the incuse area of that die.

On the obverse, for example, this is usually a portrait that forms a sunken impression on its adjacent blank, this indistinct impression sometimes is formed with a wavy surface.

There is no transfer of this suction movement to the opposite blank. Each blank takes the image of its die alone. The boundary formed between the two blanks is immovable.

The suction does not cross over to the second blank.

Since medals are usually multiple struck to bring up the full relief that the artist intended, clichés have to go back on the press just like a solid medal for a second or subsequent blow. It is a problem for the pressman, then, to position both blanks to the correct orientation every time.

**Keying clichés.** The solution was to *key* the two blanks to each other. This is done by the pressman who picks up a letter or figure punch—any punch will do—about one-quarter inch tall and tap the punch into one of the blanks in several locations.

I have seen these punch marks in three or four places located at the corners of an imaginary triangle or square. With the first blow on the press these indentations cause metal from the opposite blank to flow into these impressions.

For the second or subsequent blow it is then an easy task for the pressman to orientate the two blanks to lock the two blanks in tandem by this keying and rest the two in position on the lower die to be struck again. The correct obverse / reverse alignment is achieved.

Therefore a diagnostic of a cliché is the suction or ghosting on the back of a real cliché and three or four possible punch marks. It is an advantage to have the two matching clichés. But it often happens these become separated in time.

**Uniface medals.** On the other hand, uniface medals have a smooth flat back. These are made with a *jack die* mated with the die that forms the obverse. Uniface medals are often utilized by attaching to something (book cover, furniture, and such). Frequently a maker's mark, hallmark or other lettering is found punched on the back.

## MEMBERSHIP APPLICATION

Date: .....  
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### QUESTIONNAIRE

**How did you learn about the MCA?**

**What are your collecting interests?**

**What would you see highlighted in MCA publications?**

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Please send completed application and payment to:

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c/o Barry Tayman  
3115 Nestling Pine Court  
Ellicott City, MD 21042

Or email completed form to: [bdtayman@verizon.net](mailto:bdtayman@verizon.net)  
MCA WEBSITE: <http://www.medalcollectors.org>